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Peri Cavaliere & Co. Oxford Easter term 1891

The artistic revolution which centres round the year 1600 is one of the familiar commonplaces of Musical history, but it is not safe to assume that everyone knows everything about it; so ~~at the~~ it seems better to risk ~~of~~ trying patience by repeating well known facts, than to risk being unintelligible by only hinting at them. The story of this revolution has laid hold of popular memory partly because its results have been so far reaching; and people like to be able to talk about the first Opera and the first Oratorio even if they do not understand ~~wh~~ what the revolution implied. And it also attracts people as a moment in Musical history which is singularly distinct and definite, while its circumstances are made attractive ~~up to a certain point~~ by a certain amount

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of human interest which centres on the innocent enthusiasms of the revolutionists. It cannot be denied that the revolution was singularly deliberate and theoretic, and this fact renders it the more unique, as it is so very rare that purely theoretic speculations in Music or Art of any kind ever come to any successful issues. Our arts are the fruits of highly organised instinct; and not of speculation, and as Helmholtz has wisely said theoretic speculation is bound to be behind artistic instinct; and though it ~~can~~ may be able to explain the works of genius, it is generally at fault when it tries to explain to genius what to do beforehand. And when it does be of use to art it implies that art has passed its prime, and is decadent.

Now this may partly explain the ultimate success of the theoretic revolution of Peri and Caccini and Cavaliere and their

Choral art had passed its zenith by the year 1600.

fellows. For no one that knows the Music of the great Choral epoch can have any doubt that it had reached its zenith by the year 1600, ~~and by the year 1600 was on the~~ and was already on the wane in the most Musical countries of Europe. Orlando Lasso ~~died 1954~~ & Palestrina both died in 1594, and Marenzio in 1599, and though there were some notable composers who survived into the next century, they none of them represented this style of art either ~~its in its highest or purest phases as did those three Masters~~. The culmination of choral art had been slowly arrived at, after full 600 years of steady advance, and there are many indications in the course of the 16th century which ~~indicate~~ show a feeling in mens minds that the Choral style pure and simple had gone as far as was humanly possible, and that other fields might be found which would

Premature symptoms of Impending Changes

Rhythm

Chord

well repay the arduous labours of discovery and cultivation. Some of these premonitory symptoms are ~~illustrated~~ shown by the dance tunes which were written for sets of stringed instruments and some in the Music written for lutes, and not a few by the early ~~illeg~~ examples of the important branch of Organ Music. In all these branches a change in the mental attitude of Musicians began to make itself felt. For whereas in the highest art of Choral Music rhythm hardly existed at all, and everything depended on pure musical expression and beauty of sound; in the dance Music rhythm necessarily became the foremost quality, and both beauty of tone and expression ~~illeg~~ became secondary considerations. And ~~wh~~ while in the highest kinds of Choral Music the relation of chords was subordinate to the progression of parts, the tendencies of some of these rising forms of art was to attach most

Reforms could not have succeeded unless really
based on the fruits of experience

significance to chords at the expense of the beauty of the motion of the parts; and when these new reformers come within our ken it is chiefly on the ~~grounds of~~ this [sic] last principle that this whole scheme depends. But it must not be forgotten that though the reform has the appearance of being a radical one it only came into existence by the help of previous experience; and the innocent and extreme simplicity of their efforts fully justifies the theory that the development of art is a continuous development of instinct, and that at no point and in no manner can either genius or speculation enable any man to leap across a gulf and present the world with a new art which transcends experience, or leave out a single term in the necessary process of gradual and systematic evolution. As the point we have arrived at is of extreme importance

The meaning of the modification of scales

in the history of Musical evolution, it is necessary to explain it as shortly as may be.

The scales upon which the old ecclesiastical Music was based were purely melodic, and intended primarily for vocal use. It followed that they were looked at in a totally different light from our scales; as may be illustrated in the difference between our modern cadences the cadences of the modes [sic]. We regard the most important part of our cadences as a rising progression, while till the seventeenth century serious composers regarded the essential part of their cadences as falling. Our Cadences are the result of the artificial development of harmony, theirs were the result of the ~~ancient~~ traditions of vocal music, of infinite antiquity, which had a necessary tendency to fall. It may be therefore said that they like Orientals ~~aga~~ regarded their scales as having a

Function of notes ill defined

downward tendency while we look upon ours as tending upwards. The revolution of 1600 was the first decisive expression of the human mind for recovering of a recognition of a new way of classifying the notes of the scale. The struggle between authority and instinct, had long been discernible in the desire of composers for the upward tending leading note, illustrating the cadence upwards and giving the definite character to the Dominant chord; but it had always been ~~done~~ used under protest; and habit as well as tradition had both stood in the way of that important matter the classification of the notes of the scale, which was a necessary step in the evolution of our Musical system. Under the old system as in all melodic systems the functions of the different notes of the scale are ill defined; it has been the great business of our ~~it~~ modern development of harmony

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to make these functions clear, and to establish the particular place of every note in the scale as ~~the~~ a factor in the scheme of Musical form or design.

When the reformers took their work in hand they were no further advanced really than the great polyphonists. They were still hampered by their habits of thought and by the conventions of the old modes. But what they did was to accept what their ears had taught them of the nature of chords as chords, and the deliberate change in their point of view soon led to a decisive classification of the more important chords of our harmonic system, and in less than a century we find the laws of modern tonality clearly understood in their simplest outlines, and most of the obscuring progressions which had been the fruit of the melodic modes entirely relinquished. But the earlier reformers were still in

Capture of Byzantium by Mahomet ii – 1453 Dispersal
of the few remaining Greek scholars, from whom
spread the knowledge of Greek literature, & a
revelation of Greek culture & art in Italy etcet

the dark about such points, and their chord progressions though picturesque are often fully as obscure from the point of view of artistic design as the most ecclesiastical efforts of the masters of pure polyphony.

Apart from these abstruse theoretic matters the aspects of their reforms are very easily distinguished; ~~and were based upon a new development of solo singing~~ and they are most easily understood, when the history of the movement is considered.

Italy had been for some time simmering with enthusiasm and theories about art and poetry & Music, and all the aesthetic forms of expression; and the new possibilities of Music were eagerly discussed by a set of enthusiasts who ~~gathered~~ centred at the ~~house~~ round a certain Giovanni Bardi, Count of Vernio. The most noteworthy among these men were Vincenzo ~~Gabriele~~ Galilei the father of the famous physicist, ~~a poet~~ the poet Rinuccini,

Caccini 1558 or 1560

[Illeg]

Nuova Musische Brit. Musm copy printed in Venice
1602

Previous efforts should be mentioned first.

Early French pageants. Ballets

Records of earlier Italian experiments of which we
have no particulars, from about 1569 onwards.

Claudio Merulo mentioned as one of the composers.

[Illeg] Vechi's [?] "Harmonised comedy" of the
(Commedia armonica) Amphiparnassus [?], brought
out in 1594 at Mantua. The dialogue was spoken on
the stage, & the Music consisted of regular Madrigals
sung behind the scenes.

Caccini, the singer, Peri the Musical itleg and Cavaliere the ardent Musician. Their object was to combine Music and poetry, and Music and the dance in some new way. They saw that the polyphonic style was quite unsuited to the theatre, and came to the conclusion that the problem might be easily solved by imitating the declamatory inflections of the voice by definite musical intervals, and supporting the singing by simple chords on instruments. They thought it unnecessary to give the music any special interest, as it seemed to them as if the interest of the poem recited would be sufficient to carry the attention of the auditors without special tracts of Musical expression. The Florentine Giovanni Battista Dori who lived in the next generation of these worthies gives an account of the movement meetings which appears to be credible. He says these gentlemen aimed at reviving the manner of the Music of the

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ancient Greeks, and that “Vicenzero Galilei” already a man of mark attempted new things assisted by the Count, and was the first who composed melodies for a single voice, having modulated that pathetic scene of Count Ugolini [?] written by Dante, which he sang himself very sweetly to the accompaniment of the Viol. This essay certainly pleased very much in general, though there were some individuals who laughed at the attempt. Notwithstanding which he set in the same style parts of the Lamentations of Jeremiah, which were performed in a devout assembly. ~~Of the illeg of these ventures we cannot be sure, but they were~~ These experiments went by the name of “monodies” meaning works for a single voice, equivalent to monologues in literature. Of the date of the earliest we cannot make sure, but it was probably about 1590 or so.

According to Peri himself Cavaliere was the first to devise a recitative in works called the Desperation di Filemo and ‘Il Satire’ which ~~illeg~~ came out in 1590.

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Cavaliere was clearly one of the leaders in this group of friends and a man of power; and besides these Pastorals he produced a work called 'Il giuoco della cieca' in 1595. Then Peri came forward with the Drama of Dafne in 1597; which has unluckily been lost, so we can only judge of its qualities by inference. ~~At~~ About the same time Caccini must have been busy with his book describing the nature of the new line of art, which they definitely called the "Nuovo Musiche" and giving directions for singing & the execution of Ornaments etc; which came out in 1602. In it he gives examples of the lesser forms of the new kind of art, calling them Arias. And ~~from~~ one of these we can ~~see~~ ~~the~~ take as a type of many.

Of two important events which marked the year 1600, the first in point of time was the appearance of Cavalieres Oratorio. ~~He~~ Page 19.

The most important event in the history of the movement is the ~~appearance~~ production of the Euridice of Jacopo Peri on the occasion of Henry IV's wedding with Maria de' Medeci at Florence in 1600; and as this has been preserved

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~~we need no longer take any information at second hand~~ but can examine the work for ourselves and judge of its artistic qualities and ~~status~~ place in history.

It is not called Opera, but “drama per Musica”; the name Opera did not make its appearance ~~for~~ till half a century later. But it is nevertheless the first serious Opera that remains to us; and we can trace the history of the development of Opera continuously in various branches & ramifications from this little beginning down to the Götterdämmerung, and Tristan and the Meistersinger and Fidelio ~~and~~ on the one hand, and to La Bazooka [?] and ~~Ivanhoe~~ The Gondoliers, and even the infinite littleness & ~~vulgarity~~ silliness of the new trending [?] Comic Opera on the other. Peri’s object was at all events a serious one, though the work is slender to the last degree & utterly crude & helpless in execution. [?] His object is evidently to turn the declamation of the poem into Music by defining the

Figured bass here makes its first appearance. The figures are peculiar 10.11 etcet

Viadana has been frequently credited with the invention (c. 1565) but the work on which his claims rest was published in 1602. *Cento concerti ecclesiastici a 1.2.3.4 voce con il basso continuo per sonar nell' Organo. Nova invenzione comodo per ogni sorti di cantore e gli per organisti* (Venice 1603 or 1602?) This bass was also unfigured. Viadana's name was not Viadana but Grossi. He was supposed to have been born at Lodi but he was not, but at Viadana & hence the same he is known by.

Cadences of the voice by musical intervals. He made scarcely any attempt at a definite figure or fragment of tune, but mainly to take the drama such as it is from ~~begin~~ and make it into music, of a sort, from beginning to end, without repetition, or divisions into definite passages. The greater part of the work is nothing but formless recitations with a figured bass for the accompanists. Orpheo & Arcetro [?], and Daphne and Euridice and Venus merely carry a dialogue in vague recitative throughout, and at certain points there come short passages of chorus, & an occasional equally short passage of ritornel. There is no Overture whatever, but to begin the performance the impersonations of Tragedie step forward and sing the Prologue, announcing the purpose and meaning of the work. This is, so far, the Preface to the development of Modern Opera, which has a solemn significance with all

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its slightrness and simplicity.

The verses are repeated ~~it~~ to the same vague music over and over again, and thereby ~~gains~~ some sense of definition is gained but there is none of the rhythmic structure of a genuine lyric, & the progressions of the chords still present the obscurities which characterised the polyphonic style. The most definite piece of Music is when the shepherd Thyrsis enters playing on a triple flute; out of which situation Peri could not help making a gentle point. In all the rest, whether Orpheo is bewailing the death of Euridice, or rejoicing over successfully bringing her back to life there is very little difference. If any dramatic significance was ~~it~~ infused into the situation it must have been done by the manner and expression of the Actor himself, as was done by the ancients, for the Music affords but the very scantiest variety of style - & so far

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is fully as reserved [?] as the Music of the ~~ancient~~ great choral writers. Music had to wait for the genius of Monteverde to open the door of passionate emotion and unreserved [?] vividness of expression; as yet ~~it~~ it remained innocent and placid even in moments of which suggested contrasted passages. The other point which is of great importance to note, is the excessive vagueness & indefiniteness of the work. Not only in the progressions of harmony ~~extraordinary~~ often utterly incoherent, but the Musical plan of the whole is ~~extra~~ chaotic. There are pages & pages of inconsequent recitative, occasionally varied by little passages of chorus & little orchestral ritornellos. But the fragments of chorus & the ritornellos are also for the most part almost formless. ~~The study of the history~~ And the accompaniment is equally without

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any definite point: for though several instruments are indicated as having been used, the score contains nothing but a bass line and figures; and it is to be conjectured that the players did not ~~it~~ take any advantage of such diversity of character as existed between one instrument and another, but merely went on playing at their own sweet will such simple & unadorned chords as agreed with the figuring.

Now in all these respects the natural and ~~well known~~ familiar principles of evolution soon began to show themselves. The chaotic recitative soon began to be regulated by better cohesion of harmonic successions, and was diversified by ~~the~~ contrast with more distinctly ~~it~~ contrasted [constructed?] passages of time and Aria. The dances assumed a rhythmic form and a more perfect ~~it~~ completeness of structure; and the function of them all became more definite.

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While in the matter of the expression of the Music itself the nebulous condition of unvaried indefiniteness passed by degrees into utterances of distinct expressing clearly the various sentiments and passions which the play unfolded and even the accompaniment developed though more slowly into a definite use of the varied tone colour of different instruments to vary and enhance the effect, and even to add to the vividness of the expression.

In all these things the same principle is apparent, in passing from the homogenous to the heterogenous from the indefinite to the definite; from a state of art which is nebulous to a state in which the function of each quaver [?], each chord & each instrument have their place in the twofold work of expression and design.

P 6 of Oratorio book

This process will of course take time to trace, & it is therefore the more necessary to form a fair conception of the scheme at starting. ~~And it~~ But the process began so soon that even in eight years after Peri's experiment the changes are clearly discernible.

But before passing on to that it is necessary to take a glance at the first definite beginning of the kindred form of Oratorio.

Works something after the manner of Oratorios had been presented for religious purposes for many hundreds of years before this time. And in Mysteries and Miracle plays and Gestliche Schauspielen Music was liberally used to enhance the effect upon the minds of the auditors. But the immediate ~~it~~ antecedents of the first modern Oratorio lay in the experiments of ~~Philippe~~ Palestrina's friend Philippe Neri to influence the masses of the people by religious plays interspersed with Music of a popular cast.

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When he built his Church of Santa Maria in Valicella in Rome he attached to it a building called the Oratory in which he gave services and sermons connected with performances of sacred Music after the manner of Mysteries & Miracle plays. In these performances he introduced hymns of a rhythmic and attractive character, such as the people could easily lay hold of; and these were known as *Laudi spirituali*. A collection of these was made by his friend Animuccia. For some time the sacred plays were ~~merely~~ merely diversified by the introduction of these hymns, but when the movement of the new Music took place ~~which resulted in the~~ it very naturally resulted in an experiment being made in a sacred direction similar to those which Cavaliere & Peri had before attempted with ~~Sacred~~ secular subjects. And just in the same year that Peri's *Euridice* appeared Emilio Cavaliere made his attempt at setting a sacred subject in a similar manner.

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Peri's Eurydice came out in Florence, & Cavaliere's ~~it~~ at Rome in Phillipò Neri's Oratory; & hence the distinctive name of Oratorio is supposed to be derived.

Cavaliere's experiment was not however a regular ~~it~~ drama ~~it~~ founded on a Biblical ~~subject~~ story, but a sort of Allegory. The name of it was the "Representation of the soul & the body"; & the characters are the allegorical ones of Soul, Body, Intellect - ~~it~~, Life, Pleasure & so on[.]The general plan seems (to have been similar to Peri's, and) to have consisted of a great deal of recitative and some little short simple choruses, something after the manner of the 'Laudi spirituali.'

Cavaliere gave directions for the performance which afford some idea of the nature of the work.

But then to Act II

[Several words in illegible faint pencil] but Cavaliere recommends introducing a madrigal as a full piece with all the voice parts and a great number of instruments.

The instruments of accompaniment were to be placed behind the scenes, & consisted of Lira doppi [?]

Clavicembalo[,] Chittarre and two flutes.

When the curtain rises two youths, who recite the prologue appear on the stage, and when they have done Time (one of the characters in the morality) comes on, and has the note which he is to begin upon given him by the instrumental performers behind the scenes.

The Chorus is to have a place allotted to them on the stage, part sitting & part standing, in sight of the principal characters. And when they sing they are to rise and ~~it~~ be in motion, with proper gestures.

Pleasure (one of the characters) with two companions are to have instruments in their hands, on which they are to play when they sing, & perform the ritornel.

Everyman

Il Corpo when these words are uttered “Si che hormai alma mia” may throw away some of his garments as his gold collar feather from his hat &cet.

The World & Human life in particular are to be very gaily & richly dressed, & when they are divested of their trappings to appear very poor and wretched, & at length dead carcasses[.] [?] The symphonies & ritornels may be played by a great Number of instruments, & if a violin should play the principal part it would have a very good effect.

The performance may be finished with or without a dance. If without, the last chorus is to be doubled in all its parts vocal & instrumental. But if a dance is preferred, a verse beginning thus “Chirstri altissimi [?] e stellate” is to be sung, accompanied sedately & reverently by a dance.

Then shall succeed other ~~of~~ grave steps and figures of the solemn kind. During the ritornels the four principal dancers are to ~~form~~ perform a ballet saltator con capriole, “enlivened with capers or entrechats,” without singing.

And then, after each stanza always varying the steps of the dance and the four principal dancers may sometimes use the Galliard, sometimes the ~~Hleg~~ ^{Hleg}, & some times the Courante step. Which will do very well in the ritornels.

The stanzas [?] of the ballet are both sung & played by all the performers within & without.

Cavaliere died shortly before the performance of his work.

The development of Oratorio does not present such definite and continuous progress as Opera. The conditions & objects of the form of art were not so definite, & composers varied in their views of what to aim at.

Carissimi.

The progress of Music in the middle of the 17th century brings before us questions which are of the highest interest notwithstanding the fact that they are very familiar. They are questions which pervade all human affairs and as art is the highest expression of human thought and emotion the great division of parties inevitably presents itself most strongly therein. Monteverde & Carissimi are the human types of the respective schools of humanity.

The movement of the Nuova Musiche was ~~a shot~~ an experiment made in the dark. Monteverde soon lighted it up in a lurid & reckless manner, & gave to music a new quality which has never again been absent. He looked at his Art almost entirely from a dramatic point of view, & ignored artistic considerations of form, and Musical aesthetics as well almost entirely. The stage was illeg

Deficiency of resources of Art

present to his mind when composing: & he rightly endeavoured to produce a form of Art in which the various means of expression & effect were fairly balanced & neither was made unduly subservient to the other. He meant to make the most of drama by making the most he could of the music which intensified the expression; & he treated both in such a manner as gave the scenic effect the best opportunity of adding to the general impression. His scheme was right in the main, and any successive reformer who has fought against the vices and anomalies of Opera has tried the same task. But unluckily for him the Art of Music was not sufficiently advanced to be placed on even terms with the spoken drama; & in order to

The Histrionic

carry out his scheme he had often to resort to desperately hazardous experiments. He had no Musical traditions which he felt he could use either as models or standards, & he rightly divined that as things then ~~w~~^here he could gain nothing for theatrical purposes from the grand ~~of~~ old Choral school from which he had cut himself ~~off from~~ adrift. He was historian [?] pure & simple; but notwithstanding his lack of opportunities he laid the foundations of a style of Music which has become permanent, though chiefly ~~the~~ in other countries than Italy. Cavalli his successful pupil worked on the same lines. But the reaction came very soon in Italy, & the people of that country seem to have been satisfied with one experiment in this direction, & have ever afterward been faithful to that kind of art in which

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abstract artistic principles, of a simple kind, are more noticeable than expression.

But in order to arrive at a state of art in which abstract artistic principles were perceptible to any degree it was necessary that the outcome of the new departure should be modified very strongly by the influences of the old school which Peri & Cavaliere Monteverde & [sic] rejected.

They were of the type of those radicals whose cheery buoyant optimism thinks the world may be mended at one stroke by a general nostrum; the world of music was going to be reformed, but in order to get it done their nostrums had to be modified & animated ~~to be~~ by a type of somewhat rare wisdom which is some times found on the Conservative side. Art is a type of human things in this, that we cannot

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reject the rules of progress which experience of past ages affords us. And we grow to learn that a great deal of ~~what~~ whatever is, is not necessarily wrong: though the precise way in which a certain section of humanity says it ~~is~~ is necessarily right makes us inclined in bitter moments to think so. Revolutions are sometimes necessary & but so is conservatism. The extremes of both equally distress us, but out of the friction & tension of opposing tendencies we get the fruit of steadfast progress.

The fruit of this early & painful Music reform was ~~were~~ attained by such means; & the honour of reuniting the 2 separated & seemingly antagonistic principles of art in the first place fell to the lot of Giacomo Carissimi.

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The famous revolution of Music attracts to itself so much attention that one is apt to forget that the while it was going on the traditions of the old schools were still being maintained & cultivated by ~~it~~ many very able & earnest Musicians. Some of them naturally refused to bow the knee to the new departure. I don't think we need wonder at it in any men who really appreciated the high artistic qualities of the old style. But all the same the highest honour is due to such men as understanding these high artistic qualities & holding by them still could see the possibilities which lay ~~it~~ under the crude and feeble aspects of the "new Music." Such men were necessarily rare. They always are. But their value to the world is not solely the result of their rarity, but to their great liberality of mind & a culture of vision. Carissimi little as we know of him must clearly have been such

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a one. And I can scarcely call to mind any man who did more important work with less fuss and attracting less notice. We can judge from his works that he was brought up under the shadow of the great Choral traditions. He has left us proof of it in his Motetts & other Choral Church Music. And this education gave him a special solidity & ~~staf~~ steadfastness when he came to apply his mind to new methods of art. He had the advantage of coming into the world later than Monteverde, for he was not born later than 1604; but he would not have gained models from that art [?], but only the advantage to escape the glamour of the first enthusiasm. He could look at the movement with less dazzled eyes & cooler judgement. He had not the dramatic fire of Monteverde but he had melody fully equal to Monteverde the best composers of

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the new school, but and his education & temperament made him ~~illeg~~ go forward more warily. He gives us the impression of that balance of Mind and common sense & reserve which makes the most artistic natures in contrast to the wild impetuosity which marks the aspiring ~~dramatic~~ seeker after sentimental effects. He clearly put art first and refrained from expressing himself till he had found what appeared to him to be the artistic way to do it. Monteverde made up his mind to do something somehow, Carissimi made up his mind how to do something well. Monteverde became the father of all that put effect first & art afterward; & Carissimi of the great school which would ever sacrifice effect sooner than ~~do~~ produce it inartistically. There are [illeg] on both sides. The humbugs and the rascals and the mountebanks are on Monteverde's side, but the dullards & the mechanical pedants & the dry empty headed posers are on Carissimis.

The familiar saying that you can have too much of a good thing will illustrate my [illeg] in this story

But it was Carissimis work that mainly led to Handel & Mozart and Beethoven, that will ~~allow~~ atone for in supplying also the basis for the worst school of Italian Opera. ~~& the~~

It must be taken into consideration that in Carissimi's time the development of even the simplest forms of modern art were still far off. Even the simple Aria form can hardly be traced ~~even~~ in the rarest fortuitous instance. What Carissimi had to guide him was the newly developing instinct of the relations of chords to one another. He more than any man before him ~~began to~~ showed that he realised what the progression of Chords were as chords, not as results of Counterpoint; & he ~~began to~~ even seemed to have an instinct for the approaching ~~aspect of things~~ change of ~~illeg~~ attitude which ~~regarded~~ made men regard the Counterpoint as dependant upon the progression of the Chords ~~illeg~~ instead of the other way, as it had been.

Carissimi's life very simple – born at ~~illeg~~ Marino near Rome either 1604 Or 1582. Was first Maestro at Assisi. Later became Maestro ~~of~~ at the Church of St Apollinarus (attached to the German College) & remained there to the end of his days. Died 1674. Master of Bassoni, Cesti [~~Illeg~~] & Scarlatti

Under these conditions, he succeeded in achieving the first most difficult step of welding the finer qualities of the new Movement upon the artistic experiences of the old state of things; & the proofs of his success are found in the various Cantatas a “voce solo” & above all in the admirable little Oratorios which remain as his most enduring & honourable monuments.

In them the clearness of his judgement is ~~illeg~~ markedly noticeable even in the design of the libretto, while ~~his~~ the real skill and effect with which he used the new forms of recitative & arioso seem little short of miraculous to any one who understands the crudity of the efforts of his immediate predecessors & contemporaries

((conscious realism) [6 words illeg] p 24

Carissimi himself did not do anything in the line of Opera. But he ~~communicated~~ handed on his particular ways of looking at art to a very important group

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of pupils. And they were by them ~~were~~ made the basis of the ~~typ~~ type of Opera which ultimately became the most characteristic product of Italian Musical impulse.

Of these pupils the earliest to make a mark was Cesti – who was born about 1620 either in Florence or the neighbourhood. He was thus younger by some 20 years than Cavalli, but he ultimately divided with him the honour of being the best beloved Opera composer of Italy from the time of the opening of the public Opera houses till near the end of the century. Cesti & Cavalli stood in the same relative position towards one another that Monteverde & Carissimi stood in the earlier generation. Cesti again represented the strong artistic phase of Opera & Cavalli the purely dramatic. Cavalli carried the message

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of his school into France and there it ~~gained ground~~ took root & flourished. But Italy ultimately wearied of so much dramatic instinct & thirsted for things that were simply beautiful – or in other words for abstract forms of a simple & intelligible kind. And the principles of Carissimi more & more laid hold of them. It was Cesti's glory to help to the moulding of the simple forms of the solo music. His feeling for pure dramatic effect is not so strong as Cavallis, ~~but~~ & that gave him greater freedom for attending to his design. And the result is that his little ~~illeg~~ Arias & tunes for a solo voice in Operas & Cantatas have a neatness & a finish which is not to be found in any works previous to his time – even in Carissimi's works. His most successful Opera as L'Orontea which came out in 1649 in Venice & ~~illeg~~ at the opening of the 4th of the new public theatres. It maintained its popularity for 30 years throughout Italy. Another very admirable Opera was La Dori. [sic] He died 1669. Alessandro Scarlatti was also a pupil of Carissimi's.

The further development and systemisation of the plan of Opera may be considered more fully hereafter. It is only necessary at present to point out that Carissimi was the master of Alessandro Scarlatti, & to that great composer more than any other man belongs the credit or misfortune of stereotyping the form of the Italian Opera. Like Carissimi Scarlatti was a man with a predominant respect for Art as art; and his influence upon Opera was to lay even too much stress on this element; & ~~almost~~ to drive the dramatic significance of the performance altogether into the background. He established the traditions of the Neapolitan school, which glorified solo singing at the expense of all the other factors in Operatic effect. And through his pupil Gaetano [Illeg] & [Illeg]'s pupil Leonardo Vinci & through Hasse & Porpora & ~~Heg~~ & Handel & Galuppi & Pergolesi these principles pervaded the whole field of European opera with a monotonous & mechanical insipidity. Thus the reaction to forms of art for art's sake went too far & it was Gluck's mission to restore the balance.

Monteverde. Oxford (Easter term) 91

The innocent simplicity of the ~~earliest~~ experiments of the earliest representatives of the New Music, was partly the fruit of their helplessness. They had (in theory at least) abandoned the principles of the forms of art which were understood, and had to go very quietly while they were finding some new ones. And they certainly did not realise that it was necessary to do more. They give ~~up~~ us the impression of thinking that to them it seemed that a very little Music would go a long way; and ~~indeed~~ that very little by way of principles and systems were necessary at all. Their instinct for the formal element of art was almost dormant; and though here and there ~~little~~ glimpses of an ~~illeg illeg~~ attention there are faint indications of unconscious inclination for a definite phrase, or an effective ~~distribution~~ alternation of chorus and recitative the general ~~illeg~~ aspects of the works are amorphous, indefinite, rambling and infantile.

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Even points which they might have learnt from the great school they had forsworn were lost upon them. Their instrumental ritornellos and ballet movements would have been infinitely more ~~delic~~ attractive if they had been cast on the lines of the instrumental tunes and the Church Vilanellas, & Frottolas of the earlier days. But they wanted to make all the world new I suppose, and like ~~the~~ many idealists ~~of~~ among social reformers, they would rather go without a good thing than borrow it from the Conservatives. The result is that the choruses and instrumental pieces are automatically inferior to similar pieces of the previous generation. But one can see one thing at least; they composed their works all of a piece – with the poems ~~fitting~~ in full possession of their minds, and with a constant sense of the conditions and consistencies [?] of performance. We have no reason to suppose their work was not held to be completely successful.

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That men applied themselves very eagerly to the new forms of art is proved by the amount of still existing Music in the style written early in the 17th century. And what is remarkable about the movement is the rapidity with which the character of the movement was transformed in different directions. Social and political revolutions generally change very rapidly from the conceptions and watch words of their first founders. But artistic revolutions ~~being based upon~~ depending so much upon instinct might be expected to change more slowly. Yet in the short space of 7 years from the appearance of Peri's innocent little Eurydice, the tendency of one branch of art was pronounced in a most emphatic manner by the appearance on the scene of the impetus & reckless genius of Monteverde. In this artistic revolution he played the part of Robespierre; & spurned & destroyed ~~the~~ ~~the~~ the cherished principles of the earlier generations

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with headlong eagerness. When the old Masters had set quietness & repose, he produced outrageous cacophony and startling noise. The fact that it was held ~~good~~ good before to refrain from anything was to him a law of nature to revel in extravagance - & where the careful instinct of his ~~fathers~~ forefathers had counselled artistic reticence he saw occasion to seek for all the means of excitement. And in principle he was right. The old order had given place to new, & nothing could be gained now by compromising. As there was no tradition & no standards to go by it was better to plunge into the dangers of passionate expression, & learn wisdom by making mistakes. The old order was now disturbed by the ~~illeg~~ breath of passion. It was in its way seeking abstract beauty & severity dignity of soul. But if the drama was to be experienced in

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Music, the elements of passionate emotion must be admitted - & Monteverde was man enough to know that passion cannot be expressed by common chords. His instinct soon told him that the dull level of Peri & Caccini was not the music to add to dramatic situations; & he sought out what ways he could to enforce the words & situations of the dramas by musical expression. It is needless to say he fell into appalling catastrophes. He was a boy with the aspirations of a Michaelangelo, & no technique to work with. But he opened the door of passionate expression in Music once for all & like Tannhäuser & the Mount of Venus, our art could never return to placid severity of the golden age again. From his earliest days he must have had the spirit of the revolutionary about him. Born in Cremona

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in 1568, he came into public Musical life as a Viol player in the Duke of Mantua's establishment. He was educated, Musically, in the learning of the old school, & published Canzonetti for voices in 1584, in Venice – at the age of 16. Even in that style he could not submit to convention, upon which its existence really depended, and introduced pungent effects of new discords, & new treatment of chords, which seemed to presage the new era. He was naturally attacked by the sensitive theorists of the day, notably one Artusi of Bologne & as naturally responded to them by proceeding to greater excesses, & doing greater violence to their feelings. In 1603 he was appointed Maestro di Capella to the Duke of Mantua in succession to his master Inggisini [?]. And in this position he soon had the opportunity to show the world the real colour of his genius.

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In those days composers were dependent on the timely marriages of Kings & grandees, and such great & glorious occasions to present Opera to the world. For as yet there were no public ~~the~~ theatres for such performances, & no means of advertising. But it so happened that the Duke of Mantua's son ~~was~~ proceeded to be married to the Infanta of Saxony in 1607, and to pave the occasion Monteverde produced his first Opera Ariadne – (or Arianna). The play was written by the same poet Rinuccini who wrote the libretto for Peri.

Unluckily the work has not been preserved - & only the record is preserved of the impression it made, and of one little fragment called the lament of Ariadne, which is said to have dissolved all heaven in tears. Now this little fragment is historically extremely valuable. It is the first extant specimen

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of definitely dramatic emotion in Music - & it is the earliest instance of a distinct type of form.

“Ariadne” has been barely deserted by her lover.

What should she do but die. Monteverde puts the pathos & the despair into the Music, & quite rightly in this case makes her reiterate her despairing call for death to relieve her in a way so as to make a musical design. And later composers developed the same principle into the Operatic aria, in which by perversion of principle the sentiment of the words was not enhanced by the form, but sacrificed to it, so that a feebly organised public might not be bewildered. Arianna gave Monteverde a position, & he followed it almost immediately by another work which at once established him as the representative composer of the “dramma per Musica.” This is his famous Orfeo, which was also produced in the year 1607

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at the Court of the Duke of Mantua. This work has fortunately been preserved to us, & from its extent & quality as can judge that he must have been afforded considerable ~~means of~~ resources for the performance, & he undoubtedly gave his imagination free rein.

It is clear that he had made up his mind now to make for expression, & to excite the feelings of his audience by any means in his power - & he rightly judged that for such a purpose a large collection of noise making instruments was eminently desirable. But it must not be forgotten that the appreciation for quality of tone is a modern development, & that no human beings were in those days at all delicately susceptible to delicate shades of colour. I take it Monteverde merely used such instruments as were available in the town & neighbourhood; just as Bach probably did when he wrote his Passions. The list of his

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Orchestra is given in the printed copies, & a very singular orchestra it is. (Quote) The balance of it is almost impossible. It would have been fearfully thin at the top & very thick & heavy at the bottom. But then it would have made a noise, & I think that in those days it that would have been a great point. But he was a speculative man as well as a man of sensibility, and he made the notable experiment of directing special groups of these instruments to be used in different parts of the work. Thereby giving a certain definite colour to particular situations, & spreading it over a wide enough expanse to appeal to the undeveloped yet half dormant sense of the public in that respect. In the general management of his work he had to resort to similar use of recitative to that used by Peri & Caccini. But he diversified it by the use of the most astonishing discords, & by the use

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of progressions of chords which are obviously intended to minister to the expression of the situations or the words. He still refrained from the use of any kind of set time; partly because Music had not developed as yet to the standard of ~~formal time~~ such formalities, & partly I think because his dramatic sense firstly led him to create his music on a different principle. But he made some truly wonderful experiments by way of affording singers the opportunity of showing off the newly developing ~~power of~~ skill of vocalisation, & he used some kinds of ornament which had been indicated by Caccini, but have in modern times quite passed out of use – on the principle of the non-survival of the unfit. He also interspersed his recitative with far more highly organized ritornelli and Choruses than Peri & Caccini had done, and employed them with much more dramatic

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judgement.

Describe the Sonata & its formation.

The arrangement of the libretto & the sense shown by
messing [?] his forces together for the finale – in the rising
of Orpheus to heaven with Apollo[.]

Power & breadth

A work called Ballo della Ingrata produced in 1608.

Describe.

New important instrumental effects: dances &cet.

Of the remainder of his works we are in comparative
ignorance. After the production of Orfeo no further
opportunities presented themselves for some time[.] He
moved to Venice in 1613, where he was appointed
Maestro di Capella at St Marks. He wrote a great Requiem
Mass for the funeral of Como II.

In 1624 The Combat of Tancred & Clorinda so called
“tremolando[”] Then some more aristocratic marriages
gave him the opportunity to produce “Il Rosajo fiorito” in
1629, “Proserpina rapita” in 1630.

And in 1637 an event of very much greater importance
than any Grandee Marriage ~~changed~~ suddenly widened
the opportunities of

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Operatic composers, & caused the development of the art to move much more rapidly.

This was the opening of the public theatre of San Cassiano in 1637 by Manelli & Ferrari. The venture was a splendid success, & other theatres of similar kind sprang up one after another. In a few years there are 11 public theatres in Venice alone, & several other important towns followed suit. For the San Cassiano he Monteverde wrote a new Opera L'Adone, 1639 & Arianna was revived at the St Marks theatre in 1641. And his last effort in this line L'incoronazione di Poppea appeared in 1642 – and in 1643 he died & was buried in the famous church of the Frari.

Monteverde represents the first departure of Art in the direction of the histrionic. He defied the abstract

Venice a most suitable place for Monteverde

Monte & the Gabrieli's

Schutz the [illeg] of their marriage to Germany [?]

[Illeg] a serious side

Cavalli took them to France & took purely secular
side

and is the first father of a special race of composers whose mission it is to be real & vivid at the expense of everything that convention [conservatives?] and a theory may say. Berlioz, Liszt [illeg] modern Italians[.] And both his mission and his style was immediately carried on by his pupil Cavalli, ~~who succeeded him at St Marks as~~ had been Organist of the 2nd Organ at St Marks from 1638, & in 1668 was promoted to the position of Maestro di Capella. P.22

Describe shortly the state of Music in Choral & instrumental departments immediately before the year 1603

~~Describe the circumstances which led to the musical revolution of 1600~~

Describe the characteristics of the Nuovo Musische. Give some account of the most notable musicians connected with Musical revolution of 1600, and describe the earliest Opera & Oratorio & of the earliest Opera & Oratorio [sic]

~~Compare~~ [?] Illeg Monteverde & Carissimi and show how the respective lines of art they represented led to different types Art in after years. Discuss the story and the artistic qualities of Straddela [?]

What influence led to the dominance [?] of Art in Italy

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